

THE MUSICAL TIMES

AND

Singing Class Circular,

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The Psalter Noted,

AND
ACCOMPANYING HARMONIES TO THE PSALTER NOTED.

For a Specimen and detailed Prospectus of these Works, see pages 198 and 206 of the present Number.

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The Psalter with Chants, Pointed—the

Words and Music being printed on the same page, for the use of Choirs, by SAMUEL SEBASTIAN WESLEY, Mus. Doc. Small Pocket Copies, 3s. 6d.—Octavo Edition, 10s. 6d.—Quarto Edition, 14s.—This work gives all the best Chants in the daily use of the Church of England, together with several superlatively good ones by the late SAMUEL WESLEY, which are copyright.

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Part 1st.

Pianoforte, Theory and Practice, being

a new and systematic course of instruction in the art of Reading Music and Playing the Pianoforte, with the Rules of Harmony practically illustrated in a familiar style so as to be understood by the earliest beginners, and particularly adapted to the use of schools, by R. HUNT, Professor of Music, York.

The Author is not aware of any other published work for teaching the Rules of Harmony in connexion with the Practice of the Pianoforte, which are here laid down so as to be readily understood and taught by those who have not previously studied thorough bass.

THE PSALTER NOTED.

DAY I.

MORNING PRAYER.

PSALM 1. *Beatus vir, qui non abiit &c.*

1ST TONE.
(2ND ENDING.)

BLESSED is the man that hath not walked in the counfel of the ungodly,
nor stood in the way of finners: and hath not sat in the seat of the scornful.

2. But his delight is in the law of the Lord: and in his law will he exercise
himself day and night. 3. And he shall be like a tree planted by the water-side:
that will bring forth his fruit in due season. 4. His leaf also shall not wither:
and look, whatsoever he doeth, it shall prosper. 5. As for the ungodly, it is
not so with them: but they are like the chaff, which the wind scattereth away
from the face of the earth. 6. Therefore the ungodly shall not be able to stand
in the judgement: neither the finners in the congregation of the righteous.

7. But the Lord knoweth the way of the righteous: and the way of the ungodly
shall perish. Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen.

THE MUSICAL TIMES, And Singing Class Circular.

SEPTEMBER 1st, 1849.

HISTORIC SKETCH OF CHURCH MUSIC,

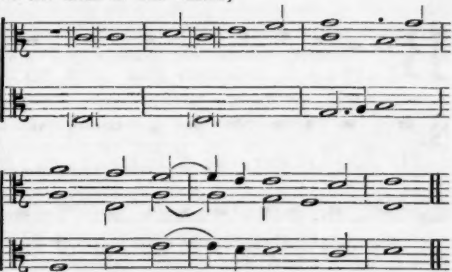
Condensed from Alexandre Choron's "Principes de Composition."

(Continued from page 176.)

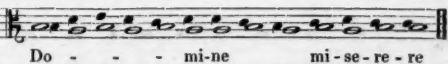
Fixation of the System of the Values of Notes, and of the Principles of Counterpoint.

Towards the close of the fourteenth century, the rhythmical feet, as determined by Franco, began to be abandoned, and as many sounds were introduced into the measure or metre, as the subdivision of the different orders of notes at that time would permit. New forms or figures now became necessary to represent new values of time; these were formed towards the close of the fourteenth and beginning of the fifteenth century. Not that we discover any traces of their origin in the writings of that period, nor does Prodoscimo, who wrote in 1412, mention them; but we find them not only instituted, but fixed and regulated, in authors of rather a later date, particularly in the writings of John Tinctor, who was first chapel-master to Ferdinand, king of Naples, and subsequently canon and doctor at Nivelles, in Brabant; he must therefore have lived in the second half of the fifteenth century. This author left many musical works; amongst which is his dictionary of music, the first ever formed. He published it under the title "*Definitorium terminorum Musice*," the best possible title for a dictionary; as these sort of works should be simply collections of definitions, and not alphabetical treatises. The doctrine we find in John Tinctor is much better developed in the works of Franchino Gafforio. This writer forms, in truth, a memorable epoch in the history of music, as well by the extent as the stability of his doctrine. He was born at Lodi in 1451, and was named, in 1484, chapel-master of the cathedral at Milan, and professor at the public school of music, founded in that town by Ludovico Sforza. Of the works he left, or rather, with which we are now acquainted, the most valuable is that entitled "*Practica Musica*," printed at Milan in 1496, and one of the first musical treatises ever published by means of the press. It is divided into four books. The first treats of harmony, that is to say, intonation, for at that time the word harmony possessed the same signification as with the ancients; the second treats of measured chant; the third of counterpoint; and the fourth of musical proportions. The second and third are the only books in-

teresting to us, the first containing nothing new. As to the value of notes, Gafforio considers five as essential, which are the five principal notes, and their corresponding rests, namely, the maxim, the long, the breve, the semibreve, and the minim. The third book of Gafforio is divided into fifteen chapters. The two first treating, in a general manner, of counterpoint and its different kinds; the third containing eight rules on the succession of consonances, which rules are much the same as those in use at the present day; the fourth chapter is on dissonances, and plainly proves that they employed those intervals in the time of the writer,



but with much circumspection, not longer than for the value of a minim, in passages and by syncope, and even this very rarely. Upon this point, he cites various composers who made use of them without any scruple, as Dunstable, Binchois, Dufay, Brasart, &c.; and concludes by agreeing that many of these intervals may be used with propriety. The fifth and sixth chapters are on fourths, and shew how they were at that time used; the seventh treats of sixths and thirds; the remaining chapters relate to the arrangement of the different parts. The last but one is remarkable for a singular specimen of a piece, entirely composed of discords; it used to be chanted on the eve of the festival *des Morts*, in the church of Milan, and was called "*Litanie Mortuorum Discordantes*." The following is a verse of it:—



Gafforio remarks with great truth, that it is totally in opposition to good sense, and to every description of good taste. Satisfied with laying down general precepts, Gafforio avoids all details with regard to the form of musical pieces, or to the composers of his time. We find, however, from J. Tinctor, that, at that time, canons were used, and were termed fugues; even enigmatical canons were known. We also observe the division of music into spiritual and profane; the former called *motet*, the latter *cantilena*. The collections of that period, and others of rather a later date, offer a choice of compositions,

and display the talents of some composers still worthy of our investigation. We shall now, therefore, turn our attention to this point, resuming events from an earlier period. We have previously seen, that when the invasions of northern nations had completed the final destruction and dismemberment of the western empire, music was reduced to the ecclesiastical chant and the national songs of the barbarians; to which may be added those of the nation whom they had conquered. The first distinction between the severe and ideal style is here easily perceived. A collection of popular songs of the middle age, mostly composed by the troubadours, successors of the ancient bards, or by priests and musicians of the same period, such as Raoul de Concy, Thibaut, count of Champagne, and others, will give a correct notion of the ideal style; whilst as to the severe style, it was confined to plain-chant and the counterpoints composed on it. At the period, however, to which we now allude, counterpoint rapidly advanced; the invention of canons soon leading to that of fugues, and many other artificial compositions: the revolution was indeed so sudden and complete, that the art of composition appeared entirely new. According to the testimony of ancient writers, the composers who appeared to have acted the principal part in this revolution were, first, J. Dunstable, an Englishman, who died in 1453 or 1458, and who, from the resemblance of the name, has been often mistaken for St. Dunstan, who flourished in the eleventh century; and next, his contemporaries in France, Dufay and Binchois. These were immediately succeeded by Ockenheim, Busnois, Regis, and Caron. This is Tinctor's account, who also wrongly attributes the invention of measured chant to J. Dunstable; in which mistake he has been followed by Seb. Heyden, who wrote in 1537, and subsequently by J. Nucius, who joins to Ockenheim, Busnois, &c. many other composers, as Josquin de Pres, H. Isaac, L. Senfel, B. Ducis, &c.: these last, however, are of posterior date. It is believed that the compositions of Dufay and Busnois are now extinct, as well as those of Regis, Caron, and Binchois, who flourished at the commencement and middle of the fifteenth century. Of that period, we have but one canon, in six parts, which is rather a good composition, and may be found in Dr. Burney's History of Music, vol. ii. p. 405; many works, however, still remain of the ancient masters of the Flemish and French schools, who flourished about 1480, and subsequently. These two schools were at that time highly renowned. According to Guichardin and others, the Flemish was the more ancient of the two, and furnished all Europe with singers and composers. Amongst the most celebrated of the Flemish masters, were James Obrecht or Hobrecht, J. Ockenheim, and,

above all, Josquin de Pres. The earliest of these three was Obrecht, music-master to the celebrated Erasmus; he was born in 1467, and, it is said, had such facility in composition, that in one night he composed a beautiful mass: this appears an amazing effort of genius, when we reflect on the extraordinary difficulty of his compositions. He lived towards the close of the fifteenth century. John Ockenheim was a composer of rather later date; he composed a mass for nine choirs and thirty-six-parts, replete with artificial passages. The celebrated Josquin de Pres was his pupil, who was unanimously regarded by his contemporaries as the best composer of his time. Of this celebrated man we have still various pieces which evince the most profound knowledge of his art. He was a singer at Rome, and subsequently chapel-master to Louis XII. of France; he died about the year 1520. After him, we may place Pierre de la Rue, B. Ducis, and other composers, who, up to Orlando de Lassus, maintained the glory of the Flemish school. The ancient French school was likewise very celebrated; its principal composer was Ant. Bromel, a pupil of Ockenheim, and contemporary of Josquin. We remark, likewise, Fevion of Orleans; J. Mouton, chapel-master to Francis I.; Arcadelt, Verdelot, L'Héritier, Goudimel, and others that I cannot here enumerate. In Germany, about the same period, we find H. Finck, H. Isaac, L. Senfel, and others. The collections of Peutingier, Bodenschafft, and several more, make known the names and works of above two hundred composers, who flourished between the years 1450 and 1580, or thereabouts, and to whom fugues and the most difficult compositions were mere diversions, which they wrote with the greatest ease and correctness. The *Dodecachordon* of Glareanus contains a selection of chef-d'œuvres of the ablest of these masters, sufficient to gratify the curiosity of any reader. I propose, myself, to devote one of the parts of my collection of classical music to these works, thus rendering due homage to the memory of these patriarchs of harmony.

(To be continued.)

CHEAP MUSIC.

It is not very long since we were accustomed to associate with cheapness, inferiority in some shape. Now, we have frequently to record its alliance with perfection itself—thanks to the modern though not yet fashionable habit of doing everything (legislation excepted) for the "million" and not for the "few." We have before us Novello's Monthly Musical Publications, and some numbers of the "Pianista," which very much partake of this character. Who would have ventured to predict, even so late as 20 years ago, that we should, within that period, see published for three-halfpence 16 octavo pages of a "Musical Times," eight of them being devoted to vocal music, clearly

GLEE.

Ye Spotted Snakes.

Composed by R. J. S. STEVENS.
Accompaniment by V. NOVELLO.

[London: J. Alfred Novello, 69, Dean Street, Soho, & 24, Poultry.]

Andantino con moto. ♩ = 84.

TREBLE. *mf* Ye spotted snakes with dou - ble tongue, Thor - ny hedge-hogs be not

ALTO. *mf* Ye spotted snakes with dou - ble tongue, Thor - ny hedge-hogs be not

TENOR. *mf* Ye spotted snakes with dou - ble tongue, Thor - ny hedge-hogs be not
(five lower.)

BASS. *mf* Ye spotted snakes with dou - ble tongue, Thor - ny hedge-hogs be not

*ACCOMP. (ad lib.) *mf* *Andantino con moto.*

seen; *p* Newts and blind worms do no wrong, Come not *f*

seen; *p* Newts and blind worms, newts and blind worms do no wrong, Come not *f*

seen; Newts and blind worms, newts and blind worms, newts and blind worms do no wrong, Come not *f*

seen; *p* Newts and blind worms, newts and blind worms, newts and blind worms do no wrong, Come not *f*

near our fai - ry queen, Come not near our fai - - ry queen. *Dol.*

near our fai - ry queen, Come not near our fai - - ry queen. Phi - lo - mel with me - lo -

near our fai - ry queen, Come not near our fai - - ry queen.

near our fai - ry queen, Come not near our fai - - ry queen. *pp*

* This Accompaniment is added for the assistance of the Vocalists in rehearsal; but it had better be omitted when they do not require the support of any instrument.—V. N.

YE SPOTTED SNAKES.

Dol. *Cres.* *mf*
Sing in your sweet lul-la - - by, sing in
Dol. *Cres.* *mf*
- - dy, Sing in your sweet . . lul-la-by, sing, sing in your, in
Dol. *Cres.* *mf*
Sing in your sweet . . lul-la-by, sing . . sing in your sweet . . .
Dol. *Cres.* *mf*
Sing . . in your sweet lul-la-by, sing in

p *pp* *mf*
your sweet lul-la-by, lul-la, lul-la, lul-la-by, lul-la, lul-la, lul-la-by. Ne-ver
p *pp* *mf*
your sweet lul-la-by, lul-la, lul-la, lul-la-by, lul-la-by. Ne-ver
p *pp* *mf*
lul-la, lul-la-by, lul-la-by, lul-la, lul-la, lul-la-by. Ne-ver
p *pp* *mf*
your sweet lul-la-by, lul-la-by, lul-la-by, Ne-ver

Dim.
harm, nor spell, nor charm, Come our love-ly la-dy nigh; So good night, so good
Dim.
harm, nor spell, nor charm, Come our love-ly la-dy nigh; So good night, so good
Dim.
harm, nor spell, nor charm, Come our love-ly la-dy nigh; So good night, so good
Dim.
harm, nor spell, nor charm, Come our love-ly la-dy nigh; So good night, so good

YE SPOTTED SNAKES.

night, so good night, with lulla, lulla - by, lulla, lulla, lulla - by, lulla, lulla, lulla - - by. *Dim.*

night, so good night, with lul - la - - by, lulla, lulla, lulla - by, lulla - - - by. *Dim.*

night, so good night, with lulla, lulla - by, lulla - by, lulla, lulla, lulla - - by. *Dim.*

night, so good night, with lul - la - - by, lul-la - by, lul-la - - by. *Dim.*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'night, so good night, with lulla, lulla - by, lulla, lulla, lulla - by, lulla, lulla, lulla - - by.' The piano accompaniment provides a rhythmic foundation with chords and moving lines.

Weav - ing spi - ders come not here, Hence!

Weav - ing spi - ders come not here, Weav - ing spi - ders come not here, Hence!

Weav - ing spi - ders come not here, Weav - ing spi - ders come not here, Hence!

Weav - ing spi - ders come not here, Hence!

The second system continues the vocal melody with the lyrics 'Weav - ing spi - ders come not here, Hence!'. The piano accompaniment features a more active melodic line in the right hand.

hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Bee - tles black, approach not

hence, ye long-legg'd spinners, hence, ye long-legg'd spinners, hence! Bee - tles black, approach not

hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Bee - tles black, approach not

hence, ye long-legg'd spinners, ye, long-legg'd spinners, hence! Bee - tles black, approach not

The third system concludes the piece with the lyrics 'hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Bee - tles black, approach not'. The piano accompaniment provides a final harmonic resolution.

YE SPOTTED SNAKES.

near; Worm and snail do no of - fence, worm and snail do
 near; Worm and snail do no of - - - fence, worm and snail . . . do
 near; Worm and snail do . . no of - - - fence, worm and snail . . . do
 near; Worm and snail do no of - fence, worm and snail . . . do

Cres. *p*

no of - - - fence. Phi - lo - mel with mel - lo - dy . .
 no of - fence.
 no of - - - fence.
 no of - fence.

hr *Dolce* *Dol.* *Sing in*
Sing in your sweet . .
Sing . . in your

pp

Sing in your sweet lul - la - by, sing in your sweet lul - la - -
 your sweet . . lul - la - by, in your sweet . . . lul - la, lul - la -
 lul - la - by, sing, . . sing in your sweet lul - la - by, sweet lul - la -
 sweet lul - la - by, sing in your sweet lul - la - -

Dol. *Cres.* *mf* *mf* *mf* *mf* *mf* *mf*

THE SPOTTED SNAKES.

p by, lul-la, lul-la, lul-la - by, *pp* lul-la, lul-la, lul-la - by. *mf* Ne - ver harm, nor spell, nor

p by, lul-la, lul-la, lul-la - by, *pp* lul-la, lul-la, lul-la - by. *mf* Ne - ver harm, nor spell, nor

p by, lul-la - by, *pp* lul-la - by. *mf* Ne - ver harm, nor spell, nor

p by, lul-la - by, *pp* lul-la - by. *mf* Ne - ver harm, nor spell, nor

p charm, Come our love - ly la - dy nigh; So good night, *Dim.* so good night, so good

p charm, Come our love - ly la - dy nigh; So good night, *Dim.* so good night, so good

p charm, Come our love - ly la - dy nigh; So good night, *Dim.* so good night, so good

p charm, Come our love - ly la - dy nigh; So good night, *Dim.* so good night, so good

pp night, with lul-la, lul-la - by, *Dim.* lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la - by.

pp night, with lul - la - - by, *Dim.* lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la - by.

pp night, with lul-la, lul-la - by, *Dim.* lul-la - by, lul-la - by.

pp night, with lul - la - - by, *Dim.* lul-la - by, lul-la - by.

IS NOW READY.

THE PSALTER NOTED.

THERE is now published an adaptation of the Ancient Melodies of the Church to the English Psalter. In this work every syllable is set to a note or notes, after the manner of "Marbeck's Prayer-Book noted," which forms, as is well known, the text-book for the Ritual Music of the English Church. "THE PSALTER NOTED" will take up the work where Marbeck left it; for, while in his book the various offices of the Church of England have particular forms of Plain Song assigned to them, and the Canticles are noted throughout, only general directions are given for the Chanting of the Psalms. The Melodies in this work include all the Gregorian Chants for the Psalms in their ferial form; the intonation being used only in the first verse for each Morning and Evening of the Month. In the distribution of the words, rigid attention has been paid to their accent and emphasis; the rules of the Ancient Plain Song being carefully observed, literally in most cases, and in their spirit when it has appeared to the Editor that they are not applicable to the English Language. The whole has had the advantage of having been already used in the actual worship of the Church in the Chapel of St. Mark's College, Chelsea, and at the Church of the Holy Trinity, Brompton. The ancient notation has been adopted, as more fully representing what is intended, than any other; and as being perfectly intelligible to any musical person who will read the short preliminary directions contained in the work itself. The Chants of the Ancient Church are properly sung in unison (or octaves), with an Organ Accompaniment varied according to the taste of the organist, the character of the words, and the season of the Christian year. But for the use of Churches where there is no organ, or where harmonized vocal music is preferred to the unison, another work has been prepared, entitled,

ACCOMPANYING HARMONIES TO THE PSALTER NOTED.

In this work, the Melodies for each day of the Month are printed in the tenor stave, in notes corresponding to those given in the Psalter; while, in more modern notes, four other vocal parts are given, together with an Organ (or Pianoforte) arrangement—the harmonies being in general founded on the ancient gamuts, and adapted to the varied character of the Psalms themselves. The Melodies are accented to ensure a right reading of the music; and a careful attention to these marks will considerably assist in giving the intended effect to these compositions. It is sincerely hoped that they will prove a real benefit to all those who desire to restore the sublimity of our Church Music in this truly congregational part of divine worship. Any profits which the Editor may derive from the sale of these works will be applied to the Metropolitan Church Building Fund.

THOMAS HELMORE, M.A.,

*Priest in Ordinary to the Queen, Precentor of St. Mark's College, Chelsea,
and Master of the Children of H. M. Chapels Royal.*

Both books are printed and published by Mr. J. Alfred Novello, 69, Dean-street, Soho, and 24, Poultry. Price of Psalter Noted, 6s. 6d.; Price of Accompanying Harmonies to ditto, 3s.—For Specimen, see page 198.

NOVELLO'S EDITION.

Boyce's Collection of Cathedral Music.

THE Precentors of Cathedrals, and the Directors of Choirs in "Churches where they sing," are respectfully informed that Dr. Boyce's Work, which has long been considered the most complete and useful collection of English Church Music, is now published in a variety of forms to suit every requirement. The contents and the succession of the pieces accord precisely with the original copy, as published by Dr. Boyce, so that Cathedral Choirs, &c. already in possession of copies, may increase their number in full confidence of the new ones corresponding in every respect. The new editions may be specified as follows, viz. :—

I.—THE VOCAL SCORE has been reprinted, in its integrity, from Boyce; to which a separate Accompaniment for the Organ has been added under each score by VINCENT NOVELLO. *In 3 volumes, bound in whole cloth, 42s. each.*

II.—THE SEPARATE VOCAL PARTS for each of the four voices, Treble, Alto, Tenor, and Bass, are printed so that one set may serve for eight or twelve persons. The economy of these parts will be readily appreciated for the use of Choirs, or where numerous singers have to be supplied with copies. *Price of each Vocal Part, bound in whole cloth, 25s.*

III.—THE SEPARATE ORGAN PART (in 2 Vols., price 21s. each,) with the words in full between the Treble and Bass staff, will be found useful to those who wish these compositions as Organ Voluntaries; or for those who already possess the old Vocal Scores, and to whom playing from score is inconvenient.

It is believed that in many Cathedrals the habit still prevails of making Manuscript Parts from the Vocal Scores; but this must arise from its not being known that good printed copies can now be purchased at less cost than the blank paper to make these manuscripts upon; or in other words, it requires 3s. 6d. worth of blank paper to contain 3s. of printed music at the present reduced prices.

London: Published by J. ALFRED NOVELLO, whose Catalogue (No. 2) of English Sacred Music at the Reduced Prices, is now ready, containing many hundred Services and Anthems by the best Composers, both in *Vocal Score with Organ Part*, and in *Separate Vocal Parts*, gratis on application (or post free on receipt of two penny stamps) at the London Sacred Music Warehouses, 69, Dean Street, Soho, and 24, Poultry, City.

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printed and well arranged with pianoforte accompaniment? The present number contains the Anthem, by Creighton, for five voices, "Praise the Lord, O my soul." The "Cheap Oratorios" continue to be published with that regard to distinctness of typography and fidelity of text which have already secured for them so high a reputation and so general a demand. In the same convenient form (royal octavo), Mr. Novello intends to present to the public the Three Favorite Masses of Mozart, Haydn, and Beethoven, in vocal score; and, judging from the three first numbers, which contain English as well as the original Latin words, we feel confident they will meet with universal admiration, and eventually reward both publisher and editor for the enterprise, energy, and skill, by which they are adding so valuably to our ecclesiastical library of music. Six Vocal Quartetts (from the same establishment in Dean-street, Soho), the poetry by Alfred Tennyson, the music by William Amps, each part being separate, afford another proof of the soundness of the principle of uniting a high degree of excellence with a lowness of price. We speak not here so much of appearance as of the sterling quality of the music. In both these respects, as well as for originality, we can recommend a Spring Carol, called "Winter hath passed away," by Thomas Ions, Mus. Bac., Oxon. Although in all respects equal to ordinary publications of this kind, it is only one-half the usual price. Everything bearing an intrinsic merit shall meet our approval the more, if placed within the reach of the many.—*Weekly Chronicle*, August 19, 1849.

NOVELLO'S "HANDEL."

THE musical world should certainly present a public testimonial to Mr. Novello, for he has placed the classics of their art within the reach of the most economical; he gives an oratorio for almost the price of a modern fantasia, and his name is a guarantee for the accuracy of his editions; but if any should be sceptical, the best proof we can give of the truth of this is, that the last time the *Creation* was performed in Liverpool, Madlle. Jenny Lind held a copy of Novello's edition. The size of the edition is most convenient for those who wish to follow a performer; and now that the Festival is approaching, lovers of music should provide themselves with copies of the different oratorios that are to be given on that occasion. The works already published are:—the *Messiah*, the *Creation*, *Judas Maccabeus*, *Jephtha*, the *Coronation Anthem*, the *Dettingen Te Deum*, and Mendelssohn's *St. Paul*.

The works in progress are:—*Israel in Egypt*, *Samson*, and *Mozart's Twelfth Mass*—his most celebrated one. This is to be followed by a Mass of Beethoven's, and one of Haydn's. *Israel* has reached the seventh number, *Samson* the second, the *Mass* the third; and the oratorios will be completed in twelve numbers, at sixpence a number.

We cannot speak too highly of these publications, or too strongly urge both professional and amateur musicians to become subscribers, and thus give a fitting acknowledgment to a fellow musician's enterprise in the cause of their art.

The *Musical Times* progresses well, forming, to glee singers, a most valuable text-book, and each number costs only three-halfpence.—*Liverpool Journal*, Aug. 18.

TO CORRESPONDENTS.

P. will observe Mr. C. R. Wessel is the party to apply to, relative to the musical competition he alludes to. We have not heard of any result.

B. R., Hitchin, will do well to place himself under a good master, as the readiest means of learning singing and thoro' bass. We have understood that a competent Professor is resident in his town.

E. B. W. The present Organist of Worcester Cathedral is Mr. W. Done.

Nota Bene has selected an instrument from amongst the numerous letters describing Organs, which were addressed to him.

G. P. F., Stroud. The composition is respectfully declined, with thanks for the good feeling which prompted its being sent.

A Subscriber, Poplar. No change is at present contemplated in the *Musical Times*. We are glad to hear of the steadiness with which the society keeps together, and feel assured that their constancy will be rewarded by ultimate success.

If a Constant Reader, Dundee, will furnish his address, his questions shall be answered by letter.

Brief Chronicle of the last Month.

BIRMINGHAM MUSICAL FESTIVAL.—The surplus profits which may be realized at the approaching Festival will go to increase the funds of the General Hospital—the public benefits of which are thus detailed by the committee of this Festival:—

THE BIRMINGHAM GENERAL HOSPITAL was founded in the year 1772. Patients, of every class, requiring medical or surgical assistance, are admitted, maintained, and attended, without limitation as to place of birth or residence, and derive from this Charity every advantage that skill, science, and humanity can bestow. From the opening of the hospital to the present time, no less than 78,742 In-patients and 218,718 Out-patients (making a total of 297,560 persons) have received the benefits of the Institution. The town of Birmingham and the districts immediately adjacent comprise a population of at least half a million of souls, the larger proportion of whom derive their subsistence from manufactures in which the use of dangerous machinery is unavoidable. An institution of this nature is, therefore, of inestimable benefit in this locality, its doors being always open for the relief of every accident. Upon the success of the Musical Festivals the Charity is dependent for one half of its income; the remainder being supplied by Donations and Annual Subscriptions. From Midsummer, 1848, to Midsummer, 1849, the number of Patients amounted to 16,762, of whom 2435 were In-patients, being a considerable addition to the averaged number. Increased exertions are therefore necessary, in order to keep pace with the increasing exigencies of the population. The Committee for conducting the Festival earnestly but confidently appeal, under these circumstances, to the benevolence of the public. The Programme will show that no exertion has been spared to render the approaching Festival as attractive as possible, and to sustain the high reputation which these meetings have maintained for more than half a century. Considerable alterations have been made in the orchestra and the galleries of the Town-hall, and the magnificent organ has undergone very important and extensive improvements.

J. F. LEDSAM, Chairman of the Festival Committee.
Birmingham, August, 1849.

The Festival takes place on the 4th, 5th, 6th, and 7th of this month.

BIRMINGHAM.—Singing classes on Wilhelm's method, as adapted by Hullah, are making some progress in this town and neighbourhood, under the direction of Mr. G. W. Elliott, who has at present more than 300 pupils attached to his classes. The clergy and the master manufacturers are both taking an active interest in the movement. Lectures were delivered on the 13th of August, in the School-rooms, Shoe-lane, attached to the extensive works of Messrs. Chance; and in the National School-room, Smethwick, on the 20th.

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ernoster-row; Kent and Richards, Paternoster-row.—Saturday,
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